

ARBAN'S



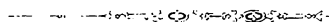
WORLD RENOWNED

Method for the Cornet.

REVISED AND COMPILED

○ BY ○

T. H. ROLLINSON.



Published by J. W. PEPPER, Philadelphia, Pa.

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During my past experience in business I have noticed that the rapid advancement of Music in this country, especially of *ensemble* playing, as Brass Bands and Orchestras, has resulted so favorably that almost every town in the country has now its *Orchestra* as well as *Brass Band*, and that since the publication of the Amateur's Guide for Arranging Band Music, which has been so successful, I have been almost compelled (from the many inquiries from day to day) to publish a work for the benefit of my *Orchestra* Patrons, which I feel confident will fill their every want in the way of arranging.

The *Amateur Orchestra* being an established fact, the demand for a text-book, that shall serve as a guide in Arranging Music for Orchestras, has been created, and to comply with the wants of the orchestral writer, this work has been written. There are many writers of Instrumental and Vocal Music who do not venture on Arranging Music for Orchestras, not knowing how far the principles of harmony apply in Arranging Music for Orchestral Instruments. This work tries to make the subject plain, each topic being taken up separately and explained in a simple manner. The compass of each instrument, its use, place in the score and general characteristics are brought out and illustrated. Among the topics are, Arranging Instrumental Music, Arranging a Song, Arranging a Choral or Four-voiced Composition, several pages of Complete Scores on large pages that fold in the Book like Maps, giving the student a plain and clear course, also a complete Method of Conducting an Orchestra in Concert, &c.

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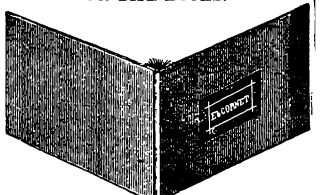
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PREFACE.

IN Republishing this Splendid Work, Mr. Rollinson, who is a Cornetist and thorough Musician, and knowing just the wants of Cornet Players, has erased some of the Surplus Exercises which have been published in other editions in order to Stretch Out and make 240 or 250 Pages (such as the repetition of nearly the same Exercises, &c.), and has endeavored to give the Student just the matter that Arban has written to make a thorough Musician—(it is not quantity that makes a good Book, it is quality). Those who have purchased other editions can vouch for the truth of this statement, and appreciate this New Edition, which will be sold at half the price of other editions, and warranted to give better satisfaction. This is the only Engraved Edition published in the United States, and is gotten up on Extra Large Plates, Full Music Size, Printed on Fine Tinted Paper, and pronounced by the Press and Public as being the most Legible Print out. In order to give the Young Cornetist a chance to use the World-Renowned Method, we have put the price down nearly to cost.

J. W. PEPPER, Publisher.

TABLE OF THE HARMONICS OF THE CORNET

FOR EACH OF THE SEVEN LENGTHS OBTAINED ON INSTRUMENTS WITH THREE DESCENDING VALVES.

	Without valves.	The 2nd valve lowers half a tone.	The 1st valve lowers a tone.	The 1st & 3d valves lower a tone and a half, or the 3d alone.	The 2d & 3d valves lower two tones.	The 1st & 3d valves lower two tones and a half.	The 1st, 2nd & 3d valves lower three tones.	Chromatic Scales.
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POSITION OF THE MOUTHPIECE ON THE LIPS.

The mouthpiece should be placed in the middle of the lips,—two-thirds on the lower lip, and one-third on the upper lip. At any rate, this is the position which I myself have adopted, and which I believe to be the best. Horn-players generally place the mouthpiece two-thirds on the upper lip, and one-third on the lower, which is precisely the reverse of what I have just recommended for the cornet. But it must not be forgotten that great difference exists in the formation of this instrument, as well as in the method of holding it; and that which may admirably suit the horn, is attended with very bad results when applied to the cornet. What, after all, is the great desideratum, as regards the position of the cornet? Why, that it should be perfectly horizontal. Well then, if the mouthpiece were placed as though the performer were playing the horn, the instrument would have a falling position, resembling that of the clarinet.

The mouthpiece once placed, it must not be moved either to ascend or descend: it would be impossible to execute certain passages, if the performer were compelled to change the position of the mouthpiece whenever he wished to take, in rapid succession, a low note after a high one.

In order to emit the higher notes, it is necessary to press the instrument against the lips so as to produce an amount of tension proportionate to the exigencies of the note to be produced: the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature.

In descending, it is, on the contrary, necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air. The vibrations then become slower, owing to the relaxation of the muscles and grave sounds are thus obtained in proportion to the extent to which the lips are opened.

The lips must never be protruded. On the contrary, the corners of the mouth must be drawn down: by this means a more open sound is produced. The performer should cease to play the moment the lips begin to feel weak and fatigued, as it might lead to an affection of the lip.

METHOD OF STRIKING OR COMMENCING THE TONE.

It should never be lost sight of, that the expression, *COUPE DE LANGUE*, (stroke of the tongue,) is merely a conventional expression: the tongue does NOT strike. On the contrary, it performs a retrograde movement. It simply supplies the place of a valve.

This circumstance should be well borne in mind before placing the mouthpiece on the lips. The tongue ought to be placed firmly against the teeth of the upper jaw, in such a way that the mouth should be hermetically sealed. As the tongue recedes, the column of air which was pressing against it, is precipitated violently into the mouthpiece and causes the sound.

The pronunciation of the syllable, *TU*, (hard sound of U as in Tuck,) serves to determine the striking of the sound. This syllable may be pronounced with more or less softness, according to the degree of force to be imparted to the note.

METHOD OF TAKING THE BREATH.

The mouthpiece having been placed on the lips, the mouth should partly open at the sides, and the tongue retire, in order to allow the air to penetrate into the lungs. The stomach ought not to swell, but rather, on the contrary, to recede in proportion as the chest is dilated.

The breathing ought to be regulated by the length of the passage to be executed. In short phrases, if the breath be too strongly taken, or too often repeated, it produces a suffocation resulting from the weight of the column of air pressing too heavily on the lungs. The student should, therefore, as early as possible learn skillfully to manage his respiration, so as to reach the end of a long phrase without depriving a single note of its full power and firmness.

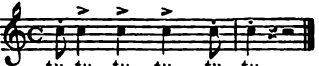
EXPLANATIONS IN CONNECTION WITH THE FIRST STUDIES.

No.1. Commence or "strike," the sound by pronouncing the syllable *TU*, and sustain it well; imparting to it at the same time all possible strength and brilliancy.

The cheeks should never, under any circumstances, be puffed out; the lips should make no noise in the mouthpiece, though many performers appear to think otherwise. The sound forms itself: it should be well "struck," by a proper tension of the lips, so that it may be properly in time, and not below its diapason; for in the latter case a disagreeable and untuneful sound would be the result.


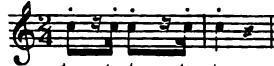
OF SYNCOPATED PASSAGES.

Syncopation occurs when the accent falls on the second instead of the first note of the passage. The accented note must be sustained throughout its full value; the commencement of the note being duly marked, but the second half of the duration of the note should never be disjointly uttered.

A passage of this kind should be executed thus  and not 

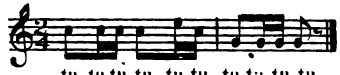

STUDIES IN DOTTED QUAVERS FOLLOWED BY SEMI-QUAVERS.

In these studies the dotted quaver should be sustained throughout its entire value: care must be taken never to substitute a rest for a dot.

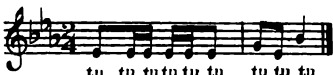

The performer should execute thus  and not as though it were written 

STUDIES CONSISTING OF QUAVERS FOLLOWED BY SEMI-QUAVERS.

In order to impart lightness to these studies, the first quaver should be executed more curtly than its value would seem to indicate. It should be executed like a semi-quaver; a rest being introduced between it and the two semi-quavers which follow it

The passage is written thus  and should be executed thus 

The same remark applies when a quaver, instead of preceding, follows the semi-quavers.

Written thus  should be executed thus 

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21. 

SYNCOPE.

1.

2.

3. 

A musical score for the song 'The Rose Tree'. The score is written for three voices: Soprano, Alto, and Tenor. The key signature is one flat (B-flat), and the time signature is 4/4. The Soprano part begins with a treble clef and a key signature of one flat. The Alto and Tenor parts begin with a bass clef and a key signature of one flat. The music is in common time (C) and features a mix of eighth and sixteenth notes, with some triplets. The lyrics are written below the notes, and the song concludes with a double bar line.

5. *Allegro.*



Studies to exercise the tongue upon the value of dotted eighth notes, followed by sixteenths.

Tempo di marcia.

6. *Tempo al marcia.*

tu tu tu tu tu tu tu tu

Allegro.

7.

Allegro moderato.

8.

Moderato.

9.

10.

11.

12. *tu tu tu tu tu tu tu tu tu tu*

13. *tu tu tu tu tu tu tu tu tu tu*

14.

15. *Allegro.*
tu tu tu tu tu tu tu tu tu tu

16. *Allegretto.*
p *rull.* *tem fo.*

17. *Allegretto.*
p

18.

STUDIES ON THE SLUR.

13

This portion of my method is undeniably one of the most important. The fingering indicated should be scrupulously followed, however unusual it may appear. I have designedly had recourse to the fingering in question, not because I wished to recommend its habitual usage, but in order to invest this kind of exercise with an amount of difficulties which must absolutely be overcome, by **COMPELLING the LIPS** to move without having recourse to the valves.

The easiest interval to perform in this manner, is that of minor second. The interval of major second is somewhat more difficult, as a certain movement of the lips is necessary in order to obtain it.

The interval of third is the most difficult of all; for it is often met with in situations wherein it becomes impossible to have recourse to the valves, to assist in carrying the sound from the lower note to the higher note.

I, therefore, recommend the diligent practice of this kind of exercise; it becomes the foundation of an easy and brilliant execution. A great suppleness of the lips is thereby obtained, especially when the execution of the shake is arrived at.

I only give these exercises as **STUDIES**; and I in no way advise pupils to adopt them in general practice, as is often the case with certain players who wish to apply to the cornet a system which has no solid foundation;— the cornet being one of the most complete and perfect of instruments, repudiating rather than requiring all factitious practices, the effect of which will always appear detestable to people of taste.

1. *Exercise 1: Common time, starting with a treble clef and one sharp. The exercise consists of a series of slurred eighth and sixteenth notes, with some accents and dynamic markings.*

2. *Exercise 2: Common time, starting with a treble clef and one sharp. The exercise consists of a series of slurred eighth and sixteenth notes, with some accents and dynamic markings.*

3. *Exercise 3: Common time, starting with a treble clef and one sharp. The exercise consists of a series of slurred eighth and sixteenth notes, with some accents and dynamic markings.*

4. *Exercise 4: Common time, starting with a treble clef and one sharp. The exercise consists of a series of slurred eighth and sixteenth notes, with some accents and dynamic markings.*

5. *Exercise 5: 2/4 time, starting with a treble clef and one sharp. The exercise consists of a series of slurred eighth and sixteenth notes, with some accents and dynamic markings.*

6. *Exercise 6: 2/4 time, starting with a treble clef and one sharp. The exercise consists of a series of slurred eighth and sixteenth notes, with some accents and dynamic markings.*

7. *Exercise 7: 2/4 time, starting with a treble clef and one sharp. The exercise consists of a series of slurred eighth and sixteenth notes, with some accents and dynamic markings.*

8. *Exercise 8: 2/4 time, starting with a treble clef and one sharp. The exercise consists of a series of slurred eighth and sixteenth notes, with some accents and dynamic markings.*

9.

10.

11.

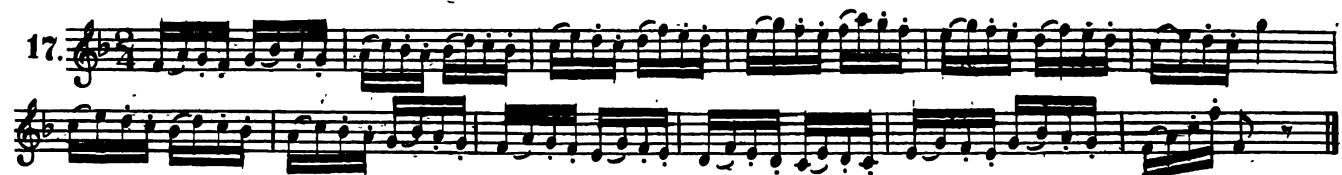
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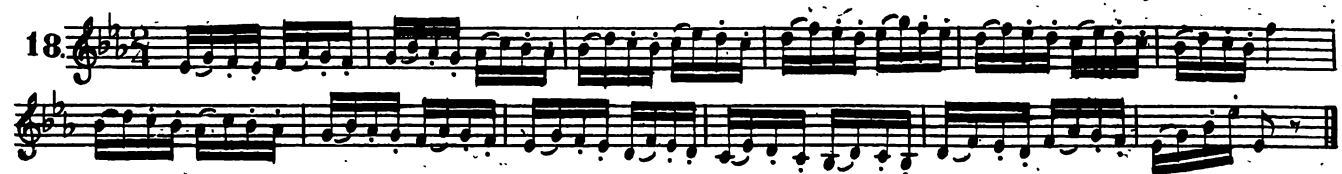
13.

14. 

15. 

16. 

17. 

18. 

19. 

20. 



21 

22 

23 

24 

25 *Allegro.* 

26 *Allegro.* 
Fine. *D.C.*

Allegretto. 

27 

MAJOR SCALES



8. 

9. 

10. 

11. 

12. 

13. 

14. 

15.

System 1 contains measures 15, 16, and 17. Measure 15 is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measures 16 and 17 are in 3/4 time with a key signature of three sharps (F-sharp, C-sharp, and G-sharp). The notation includes treble and bass staves with various musical symbols such as eighth notes, sixteenth notes, and rests.

16.

System 2 contains measures 18 and 19. Both measures are in 3/4 time with a key signature of three sharps. The notation continues with treble and bass staves, featuring eighth and sixteenth notes.

17.

System 3 contains measures 20 and 21. Both measures are in 3/4 time with a key signature of three sharps. The notation continues with treble and bass staves, featuring eighth and sixteenth notes.

18.

System 4 contains measures 22 and 23. Both measures are in 3/4 time with a key signature of three sharps. The notation continues with treble and bass staves, featuring eighth and sixteenth notes.

19.







System 5 contains measures 24 and 25. Both measures are in 3/4 time with a key signature of three sharps. The notation continues with treble and bass staves, featuring eighth and sixteenth notes.

20.

System 6 contains measures 26 and 27. Both measures are in 3/4 time with a key signature of three sharps. The notation continues with treble and bass staves, featuring eighth and sixteenth notes.



MINOR SCALES.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 

CHROMATIC SCALES.

1. 
2. 


2. This system contains measures 1 through 4 of the second staff. It features a treble clef and a common time signature. The music is written in a key with one sharp (F#) and consists of six staves. The notation includes eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) indicating chromatic movement. The system concludes with a double bar line.


3. This system contains measures 5 through 8 of the second staff. It begins with a treble clef and a common time signature. The music continues with similar rhythmic patterns of beamed eighth and sixteenth notes. The key signature changes to one flat (Bb) starting in measure 6. The system ends with a double bar line.


4. This system contains measures 9 through 16 of the second staff. It starts with a treble clef and a common time signature. The music is characterized by dense, fast-moving passages with many beamed eighth and sixteenth notes. The key signature remains one flat (Bb). The system concludes with a double bar line.

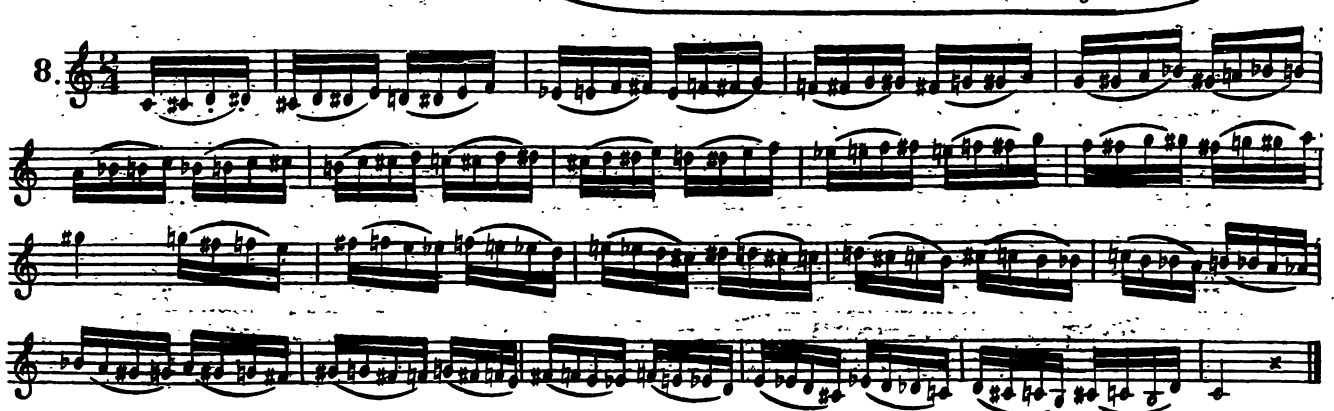
CHROMATIC TRIPLETS

23

5.  Exercise 5 consists of five systems of two staves each. The first staff is in treble clef and the second in bass clef. Both staves contain chromatic triplets, indicated by a '3' and a bracket. The notes are connected by slurs, and the exercise ends with a double bar line.

6.  Exercise 6 consists of two systems of two staves each. The first staff is in treble clef and the second in bass clef. Both staves contain chromatic triplets, indicated by a '3' and a bracket. The notes are connected by slurs, and the exercise ends with a double bar line.

7.  Exercise 7 consists of two systems of two staves each. The first staff is in treble clef and the second in bass clef. Both staves contain chromatic triplets, indicated by a '3' and a bracket. The notes are connected by slurs, and the exercise ends with a double bar line.

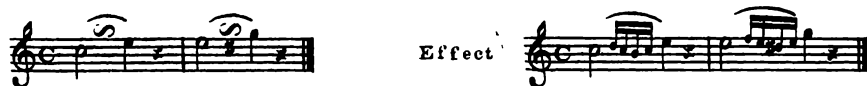
8.  Exercise 8 consists of three systems of two staves each. The first staff is in treble clef and the second in bass clef. Both staves contain chromatic triplets, indicated by a '3' and a bracket. The notes are connected by slurs, and the exercise ends with a double bar line.

STUDIES ON GRACE NOTES.

ON THE GRUPPETTO.

The first studies of the following division are especially destined to prepare the pupil for the execution of the Gruppetto, which, it is needless to observe, consists in surrounding as it were, a note with appoggiature: these studies ought to be slowly practised, in order to accustom the lips and fingers to act in perfect unison. It is, therefore, necessary to give as much value to the appoggiature, above or below, as to the note which serves as their pivot.

There are two kinds of gruppetto, consisting of four notes; the first is expressed in the following manner: —

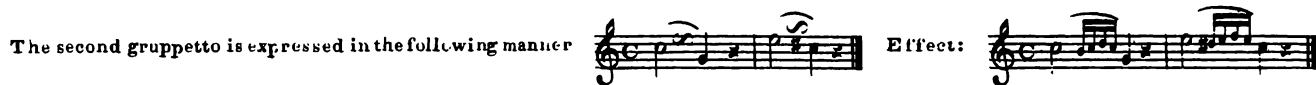


The sign is here turned UPWARDS, which indicates that the first appoggiatura should be above.

The lower appoggiatura should always be at the distance of half a tone from the note which it accompanies.

It is marked by an accidental, placed beneath the sign.

As regards the higher appoggiatura, it may be either major or minor, according to the tonality of the piece which is being executed.

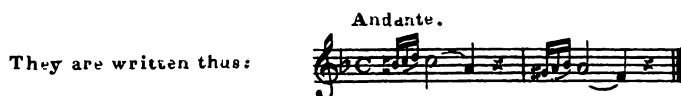


It will be seen that the sign is now turned downwards, which denotes that the first appoggiatura must be beneath.

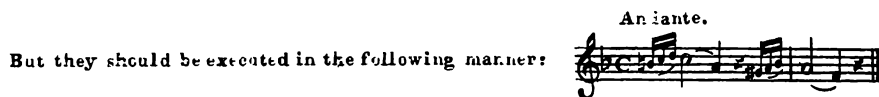
This, at any rate, is the manner in which such passages ought to be written; unfortunately, however, writers now-a-days neglect these details, and leave them entirely to the taste of the performer.

ON THE GRUPPETTO CONSISTING OF THREE NOTES.

Of the class of gruppetto there are two sorts, — the first ascending, the second descending. In either case, they may consist of a minor or diminished third, but never a major third.



They are written thus:



But they should be executed in the following manner:



It will be seen that this embellishment must not be taken from the note it accompanies, but from the bar which precedes it. It should be very lightly executed; care being taken to utter the first appoggiatura clearly.

OF THE DOUBLE APPOGGIATURA, OR GRACE NOTE.

There are two kinds of double appoggiatura. The first consists of two grace notes which may be taken at the of a third from the notes which they accompany, whether ascending or descending.



Example, ascending:



Example, descending:

The double appoggiatura should not take its value from the note which it accompanies, it should, on the contrary, precede it, as follows:



Example, descending:



The second sort of double appoggiatura is composed of an upper and lower appoggiatura.



Should be executed thus:



These appoggiatura should take their value from the bar preceding the note which they accompany.

OF THE SIMPLE APPOGGIATURA, OR GRACE NOTE.

The Simple Appoggiatura is a grace note, in no way constituting a portion of a bar, but which, nevertheless, is half the value of the note before which it is placed.



Effect:



The APPOGGIATURA may be placed above or below any note. When it is placed above, it may be at the distance of a tone or half tone: when it is placed below, it ought invariably to be at the distance of a half tone.



In the music of the old masters are to be found numerous examples of appoggiatura, (grace note,) intended to take half the value of the note which they precede; but, at the present day, in order to obtain a uniform execution, music is written precisely as it is intended to be executed. This is undeniably a far better plan.

OF THE SHORT APPOGGIATURA, OR GRACE NOTE.

The grace note deducts its value from the note which it accompanies; it is generally employed in somewhat animated movements. Stress should be laid upon it, so as to impart to it a little more force than the note which precedes it. When it is above, it may be situated a tone or half a tone from the note it accompanies; when it is below it is invariably placed at the distance of a half tone.

OF THE PORTAMENTO.

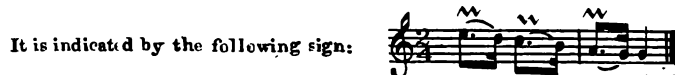
The PORTAMENTO is a little note which is, in fact, merely the repetition of a note which the performer desires to carry to another by slurring. This kind of embellishment must not be used too freely, as it would be a proof of bad taste. When judiciously employed, it is highly effective; but, for my own part, I decidedly prefer that the tone should be slurred without having recourse to the grace notes.

OF THE SHAKE.

On instruments with valves, the shake is the most difficult of all embellishments. The only shake which, on this instrument, is really endurable, is that in half tones. Whole-tones shakes may, however, be produced; but care must be taken to press the valves down, so that each note may be perfectly distinct.

OF THE MORDANT.

The MORDANT is nothing more than a precipitated shake. It requires neither preparation nor resolution.



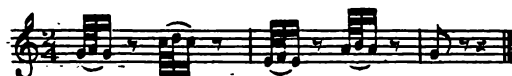
Its effect is as follows:



The MORDANT consisting of several beats is almost impracticable on the cornet. The performer must, therefore, restrict himself to the mordant with one beat, which is much more easy of execution, and is, moreover, very graceful.



effect:



The MORDANT takes its value (TIME) from the note to which it belongs.

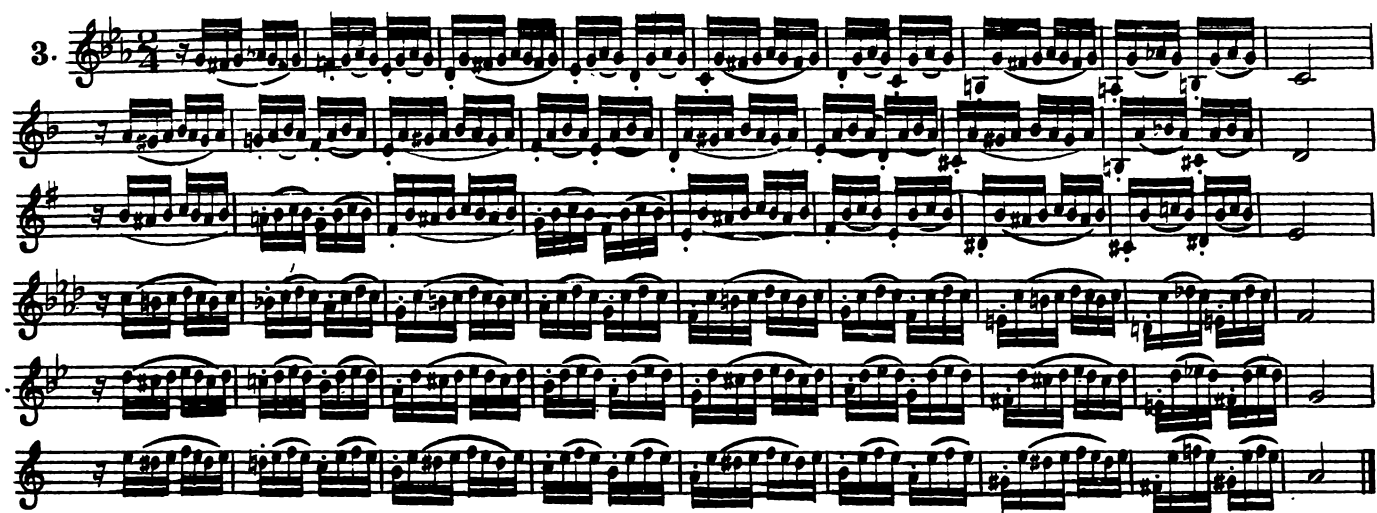
PREPARATORY STUDIES ON THE GRUPETTO.


1.


Exercise 1 consists of seven staves of music. The first staff is in C major, 2/4 time, with a melody of eighth notes. The second staff is in D major, 2/4 time, with a melody of eighth notes and triplets. The third staff is in E major, 2/4 time, with a melody of eighth notes. The fourth staff is in F major, 2/4 time, with a melody of eighth notes. The fifth staff is in G major, 2/4 time, with a melody of eighth notes. The sixth staff is in A major, 2/4 time, with a melody of eighth notes. The seventh staff is in B major, 2/4 time, with a melody of eighth notes. The exercise concludes with a double bar line.


2.

Exercise 2 consists of seven staves of music. The first staff is in C major, 2/4 time, with a melody of eighth notes. The second staff is in D major, 2/4 time, with a melody of eighth notes and triplets. The third staff is in E major, 2/4 time, with a melody of eighth notes. The fourth staff is in F major, 2/4 time, with a melody of eighth notes. The fifth staff is in G major, 2/4 time, with a melody of eighth notes. The sixth staff is in A major, 2/4 time, with a melody of eighth notes. The seventh staff is in B major, 2/4 time, with a melody of eighth notes. The exercise concludes with a double bar line.

3. 

4. 

5. 

6. 

OF THE GRUPETTO.

Allegretto.

7. 

OF THE CRUPETTO.

8. *Andante.*

9. *Andante.*

10. *Allegretto.*

OF THE DOUBLE APPOGGIATURE.

11. *Andante.*

12. *Allegro moderato.*

OF THE SIMPLE APPOGGIATURA.

13. *Andante con spirito.*

Allegro con andantino. OF THE SHORT APPOGGIATURA.

14.

Allegro moderato.

15.

Andante.

OF THE PORTAMENTO. *agitato.*

16.

Andante.

17.

OF THE TRILL.

18.

19.

20.

21.

22.

23. *Andante. 8-*

Fine.

D.S.

OF THE MORDANT.

24. *Allegro moderato.*

25. *Allegretto moderato.*

26. *Allegro.*

27. *Allegretto.*

28. *Allegro*

This kind of study should be assiduously practised,—care being taken not to alter the position of the hands, in order to pass from a low note to a higher one, or from a higher one to a lower one. By observing this rule, the performer will acquire certainty in taking the note, and great facility of execution.

OF TRIPLETS.

The use of triplets is always highly effective. In order to execute a triplet well, each note must be uttered with perfect equality. The student should proceed slowly at first, and not attempt to play quickly until the fingers have acquired regularity of motion.

STUDIES IN SEMI-QUAVERS.

In order to arrive at perfection of execution, these studies should be played with scrupulous attention to time and rhythm, due regard being had to the articulations therein indicated. The performer should begin slowly, and not increase his speed until he has become familiar with the exercise. Too great a rapidity of execution does not always impart to the performance the brilliancy expected. Precision and regularity are the real foundation of an excellent execution.

ON THE CHORD OF THE DOMINANT SEVENTH.

The chord of the dominant seventh being the same in both major and minor keys, it becomes here the complement of the preceding studies. When practising it, the regularity which I have already enjoined, and which I cannot too strenuously recommend, should be carefully observed.

ON THE CHORD OF THE DIMINISHED SEVENTH.

This chord plays a conspicuous part in modern musical composition. Owing to its elastic nature, it is of incalculable service; for, consisting as it does solely of minor thirds, it may be interpreted in various different ways; and there are innumerable cases in which the musician may have recourse to it.

ON THE PAUSE.

I add to these studies a series of pauses in the form of preludes, in order to accustom the pupil to terminate a solo effectively. It would be advisable to transpose these pauses into all the different keys. Care must be taken to breathe whenever a rest occurs, so as to reach the end of the phrase with full power, and in perfect tune; otherwise the effect will be completely destroyed.

OF THE INTERVALS.

1.

2.


OF THE OCTAVES AND TENTHS.

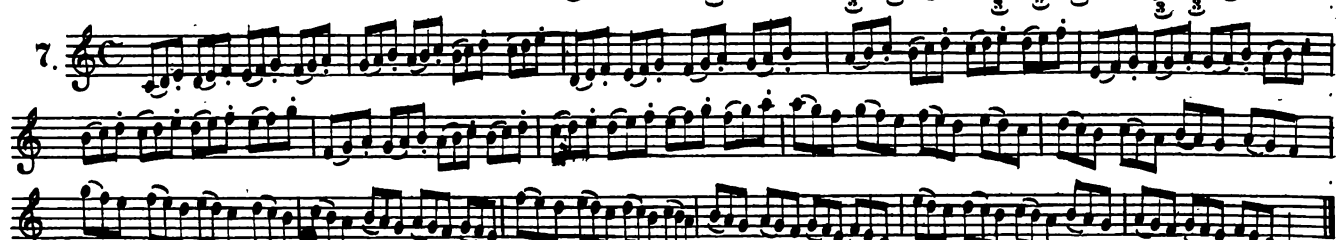
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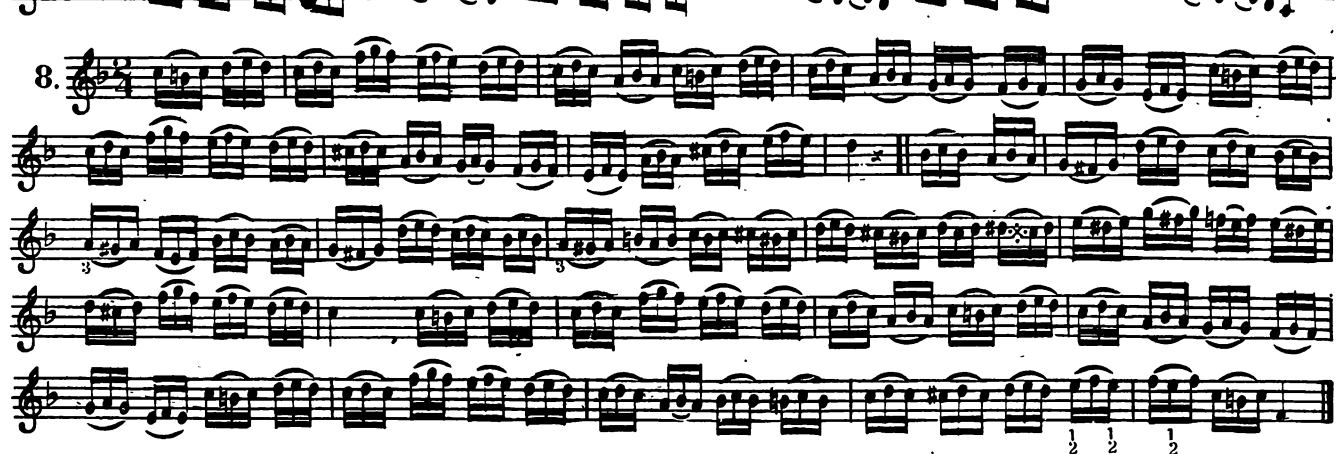
4. 

5. 

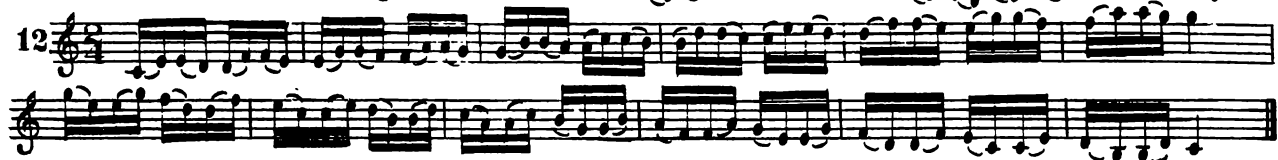
OF THE TRIPLETS.

6. 

7. 

8. 

STUDIES IN SIXTEENTH NOTES.



ON THE PERFECT MAJOR AND MINOR CHORD.

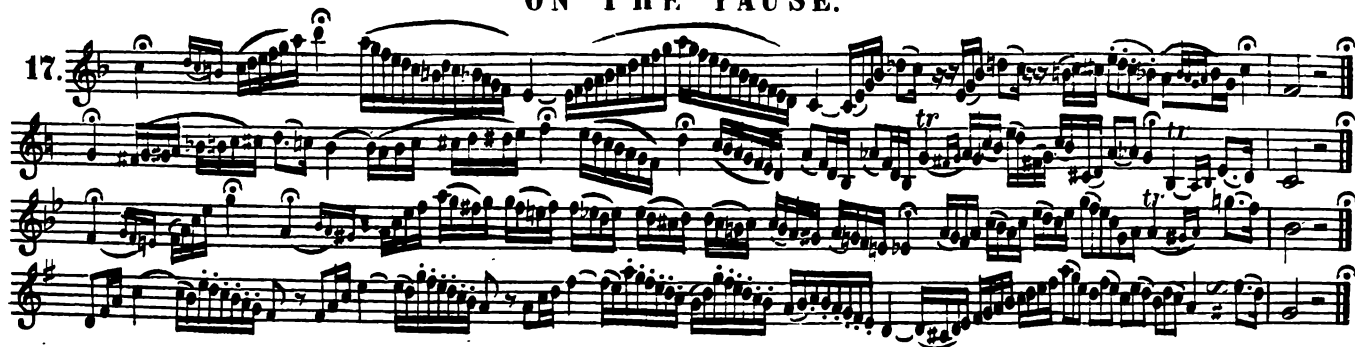




CHORD OF THE DOMINANT SEVENTH
AND DIMINISHED SEVENTH.



ON THE PAUSE.



STUDIES ON TONGUEING.

TONGUEING IN TRIPLET STACCATO.

The **STACCATO** consists in detaching, with regularity, a succession of notes without allowing the tongueing to be either too short or too long. In order to arrive at this degree of perfection, studies, which serve as basis, should be very slowly practised.

The student should first strive to pronounce with perfect equality the syllables:—



In order to impart more equality to the tongueing, it is necessary, when beginning, to prolong each syllable a little, so as to impart more equality to the tongueing. When great precision has been obtained in the utterance of the tongueing, it should then be more briefly emitted, in order to obtain the true **STACCATO**.

In pronouncing the syllables **TU, TU**, the tongue places itself against the teeth of the upper jaw, and in retiring pronounces the first two sounds. The tongue should then re-ascend to the roof of the mouth and obstruct the throat, — dilating itself by the effect of the pronunciation of the syllable **KU**, which by allowing a column of air to penetrate into the mouthpiece, determines the third sound.

In order to invest this **TO-AND-FRO** motion with perfect regularity, it is necessary to practice slowly, so that the tongue, like to a valve, may allow the same quantity of air to escape at each syllable.

If this system of articulation be persevered in, no passage whatever will be found difficult; the production of tone on the cornet will be as easy as that on the flute; but to reach this end, the **PRONUNCIATION** must be perfectly pure. Experience has proved to me that to obtain a really irreproachable execution, it is necessary to pronounce the syllables *tu, tu, ku, tu, tu, ku, tu*, as has just been shown, and **NOT** the *du, du, gu, du, du, gu, du*; these latter, it is true, go faster, but do not sufficiently detail the sound.

The tongueing should not be too precipitated; for the auditor will then be no longer able to distinguish it.

TONGUEING IN DOUBLE STACCATO.

This kind of **STACCATO** is of great assistance in the execution of scales, or arpeggios, in the binary rhythm. In order to execute this exercise with precision, it must be practiced slowly, — regard being had to the principles set forth for the tongueing in triple **STACCATO**.

The student should, first of all, pronounce the syllables:



As is seen, the tongue performs a to-and-fro movement, which it is very difficult to obtain with perfect equality; but once this desideratum has been arrived at, the most difficult passages may be executed with all desirable speed, energy and **BRIO**.

THE SLUR IN DOUBLE STACCATO.

In order to combine slurs with the double **STACCATO**, there is a peculiar kind of pronunciation to employ. It would be monotonous to be always performing **STACCATOS** without having occasional reference to the slur.

This articulation is obtained by pronouncing the following syllables:



The syllable **TA** serves to strike the first note, and the syllable **A**, which comes afterwards, enables the performer, by prolonging the sound, to slur easily on to the second note. This tongueing is assuredly one of the most indispensable, inasmuch as it is to be met with in all kinds of music.

OF TONGUEING STACCATO TRIPLETS.

1. *Tu tu kutu tu kutu*

2. *Tu kutu tu tu kutu tu kutu*

3. *tu tu kutu tu kutu tu kutu tu kutu*

4. *tu tu kutu tu kutu tu kutu tu kutu*

5. *tu tu kutu tu kutu tu kutu tu kutu*

6. *tu tu kutu tu kutu tu kutu tu kutu*

7.  *Tu tukutu ku tu*

8.  *Tu tukutu ku tu*

9.  *tu tu tukutu ku tu tukutu ku tu tu tukutu tukutu tu tu*

10.  *Tu tukutu ku tu tukutu tukutu tu tu tukutu tu tu tukutu*

TONGUEING IN DOUBLE STACCATO.

11.  *Tukutuku tu tukutuku*

12.  *Tu tukutukutuku tukutukutu tu*

13.  *Tukutukutukutu tukutuku*

14. *Tu ku tu ku tu*

15. *Tu ku tu ku tu ku tu ku tu*

16. *Tu ku tu ku tu ku tu tu kutu kutu*

OF THE SLUR IN DOUBLE STACCATO.

17. *Ta-atakata ta-atakata*

18. *Ta-a taka ta-atakata-a taka ta*

Allegro.
19. *Ta-a ta ka ta kata ka ta-a ta ka ta-a taka ta*

CHARACTERISTIC STUDIES.

1. *Allegro moderato.*

tr *tr* *Fine.* *D.S.*

2. *Legato.*

rall.

Moderato.

3.

*Allegro.*

4.

*Allegro.*

5.



Moderato.

6.

Musical score for Moderato, piece 6. It consists of 10 staves of music in 6/8 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The key signature has one flat (B-flat). The piece ends with a double bar line and repeat dots.

Allegro.

7.

Musical score for Allegro, piece 7. It consists of 10 staves of music in 2/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The key signature has two sharps (F# and C#). The piece ends with a double bar line and repeat dots.

Allegro moderato.

8.

Musical score for measure 8, marked *Allegro moderato*. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a continuous, flowing style with many eighth and sixteenth notes. A trill (tr) is indicated above a note in the second staff. The piece concludes with a double bar line and a repeat sign.

Allegro.

9.

Musical score for measure 9, marked *Allegro*. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a continuous, flowing style with many eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign. Dynamic markings include *rall.* (rallentando) and *Piu largo.* (piu largo) in the middle of the score, and *rall.* and *Piu allegro.* (piu allegro) towards the end.

Allegro.

10. 

Allegretto.

11. 

Allegro moderato.

12. 

13. *p*



14. *g-Legato chromatique.*



Fine.

D.S. al Fine. g-

ARBANS FOURTEEN SOLOS.

WITH VARIATIONS.

Allegro.

1. 

VARIATION. 

THEME & VARIATION.

2. 

VARIATION. 8- 

CASTA DIVA.

Moderato.

3. 

Piu lento. 

CAPRICE.

47

Andantino.

4.

The first system of the musical score, marked 'Andantino'. It consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The subsequent three staves are bass clefs. The music features a complex, flowing melody with many slurs and ties. A 'rall.' marking appears at the end of the fourth staff.

Andante moderato.

The second system of the musical score, marked 'Andante moderato'. It consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The subsequent three staves are bass clefs. The music continues with a similar flowing melody. A 'rall.' marking appears at the end of the fourth staff.

VOIS-TU LA NEIGE QUI BRILLE.

Andante quasi allegretto.

5.

The third system of the musical score, marked 'Andante quasi allegretto'. It consists of two staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The second staff is a bass clef. The music features a more rhythmic melody. A 'rall.' marking appears at the end of the second staff, followed by 'a tempo.'.

Allegro.

The fourth system of the musical score, marked 'Allegro'. It consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The subsequent three staves are bass clefs. The music is more rhythmic and features many slurs and ties. A 'rall.' marking appears at the end of the fourth staff.

The fifth system of the musical score, marked 'Allegro'. It consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The subsequent three staves are bass clefs. The music is more rhythmic and features many slurs and ties.

CAVATINA WITH VARIATIONS.

6. *Moderato.*



CAVATINE DE BEATRICE DI TENDA.

7.



3

1st. Var.



2nd. Variation.

The 2nd Variation consists of six staves of music. The first four staves are in treble clef, and the last two are in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and slurs throughout the piece. The music concludes with a double bar line.

THEME ACTEON.

The Theme Acteon consists of six staves of music. The first four staves are in treble clef, and the last two are in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and slurs throughout the piece. The music concludes with a double bar line.

Allegro.

8.

Piu lento.

a tempo.

rall.

tempo.

ad lib.

Vivace.

3

Piu lento.

a tempo.

rall.

FANTAISIE BRILLANTE.

9. *Fine.* *D.S.* *8*

1st. Variation. *8* *Fine.* *D.S.* *8* *a tempo.* *rall.* *ritard.* *8* *D.S.*

2nd. Variation. *8* *Fine.* *a tempo.* *rall.* *8* *D.S.*

VARIATIONS SUR LA TYROLIENNE.

10. *Andante.*

1st. Variation.

2nd. Variation.

rall.
a tempo!

AIR VARIE SUR LE PETIT SUISSE.

Andante.

11.

rall.
ff

Variation.

ff
p
f
rall.
ff
p
f
rall.
ff
rall.

Allegro.

ritenuto.

pressez.

FANTASIE AND VARIATIONS.

SUR UN THEME ALLEMAND.

Andante.

12.

12.

Variation.

Variation.

FINALE.

Final musical score for the Finale, consisting of six staves. The music is in B-flat major and 3/4 time. It features various musical notations including triplets, slurs, and dynamic markings such as *f* and *tr*.

VARIATIONS SUR UN THEME FAVORI.

Andante non troppo.

First variation musical score, starting at measure 13. It features two staves of music in 3/4 time. The music is in B-flat major and includes various musical notations such as slurs, dynamic markings like *p* and *f*, and tempo markings like *rall.* and *a tempo*.

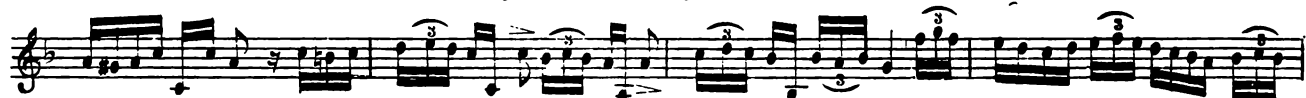
1st. Variation.

First variation musical score, featuring four staves of music in 3/4 time. The music is in B-flat major and includes various musical notations such as slurs, dynamic markings like *p* and *f*, and tempo markings like *rall.* and *a tempo*.

2nd. Variation.

Second variation musical score, featuring four staves of music in 3/4 time. The music is in B-flat major and includes various musical notations such as slurs, dynamic markings like *p* and *f*, and tempo markings like *rall.* and *a tempo*. The piece concludes with *D.C.*

CARNIVAL DE VENISE.

Allegretto.*Variation.*

THE ART OF PHRASING.

55

ONE HUNDRED CLASSIC AND POPULAR MELODIES.

Wont You Tell Me Why Robin.

Claribel.

1. 

Lonely Am I No Longer. (Preciosa.)

Weber.

2. 

O Moment Enchanteur. (From Massiniello)

Verdi.

3. 

As When Morning Dews. (Ernani.)

Verdi.

4. 

Rouse The Slumbering Lion. (Ernani.)

Verdi.

5. *Maestoso.*
 With enthusiasm.
 D.C. al Fine.

Is Jennie True To Me.

Danks.

6. *Andante Grazioso.*
 rit. *p*
 mf

Not A Sparrow Falleth.

D.C. al Fine.

7. *Moderato.*
p
pp
Pico piu animato.
mf
Piu tranquillo.
p
 D.C. al Fine.

Aria. (From Ernani.)

Verdi.

8. *Andante mosso.*

Cavatina. (Ernani.)

Andantino.

9. *p*
sotto voce.
pp
f
p
f

Oh de' verd' Anni mier. (Ernani.)

Andante con moto.

leggerissimo. Verdi.

10. *pp*
mf
f
ff

Nel Mirarti. Puritani.

Bellini.

11. *Allegro più maestoso.* *rall.* *tempo.*
mf

Soffriva Nel Pianto. (Lucia.)

12. *Larghetto.*
p *rall.* *tempo.*
f

Cavatina. (Lucia.)

13. *Moderato.*
p *mf*
f

Qui del Padre Ancor Respira. (Lucia.)

14. *Moderato.*
f *affrett un poco.*
tempo. *ff*

Aria. (Lucia.)

15. *Larghetto.*
p *rit.* *poco più.*
rit. *a tempo.*

Fair Moon. (Pinafore.)

Sullivan.

16. *Moderato.*

16. *Moderato.* *p* *f* *rit.*

Sorry Her Lot. (Pinafore.)

Sullivan.

17. *Andante*

17. *Andante* *p* *f* *rit.* *un poco animato.* *p* *f*

When The Thorn Is White With Blossom.

Weber.

18. *Moderato.*

18. *Moderato.* *p* *f*

Finale. (Lucia.)

Moderato.

19.

19. *Moderato.* *p* *f* *rit.* *a tempo.* *p* *f* *rit.*

Come Back Annie.

Hatton.

20. *Andante.*

20. *Andante.* *p* *ad lib.* *a tempo.*

When The Swallows Homeward Fly.

Aht.

21. *Andantino.*

21. *Andantino.* *p* *f* *rit.*

My Native Highland Home.

Allegro moderato.

Bishop.

22.



Andante.

Andante.

Beethoven.

23.



The Swallow.

Andante moderato.

Pinsuti.

24.



Looking Back.

Andante moderato.

Sullivan.

25.



Auld Robin Gray.

Andante, con espress.

26.



Angels Ever Bright And Fair.

Larghetto.

Handel.

27.



There's Nothing Like A Fresh'ning Breeze

Spirited

Rundegger.

28.

Three staves of music in 8/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *mf*. The second staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *marcato.*. The third staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *ff*. The piece concludes with a double bar line.

The Rose Of The Alps.

Allegretto.

Linley.

29.

Three staves of music in 8/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *p*. The second staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *p*. The third staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *rit.*. The piece concludes with a double bar line.

Bonnie Jean.

Moderato.

30.

Two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *mf*. The second staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *mf*. The piece concludes with a double bar line.

Killarney.

Moderato.

Balfe.

31.

Three staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *p*. The second staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *pp*. The third staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *a tempo.*. The piece concludes with a double bar line.

Shadow Dance. (From Dinorah.)

Allegretto.

32.

Three staves of music in 3/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *p*. The second staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *mf*. The third staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *f*. The piece concludes with a double bar line.

D.C.

Deal With Me Kindly.

33. *Andante.*

 Musical score for 'Deal With Me Kindly' in 6/8 time, key of D major. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Andante.' and the dynamics start with a piano 'p' marking. The melody is written in a single line. The second staff continues the melody and includes a 'rit.' (ritardando) marking towards the end.

O Luce. Linda.

34. *Donizetti.*

 Musical score for 'O Luce. Linda.' in 4/4 time, key of B-flat major. It consists of six staves. The tempo is marked 'Donizetti.' and the dynamics start with a piano 'p' marking. The score features a complex arrangement with multiple voices or instruments, including a prominent melodic line in the upper staves and a more rhythmic, textured accompaniment in the lower staves. Dynamics include 'p', 'f' (forte), and 'rit.' (ritardando).

Home So Blest.

35. *Andante.* *Abt.*

 Musical score for 'Home So Blest.' in 4/4 time, key of B-flat major. It consists of three staves. The tempo is marked 'Andante.' and the dynamics start with a piano 'p' marking. The score is written for a single melodic line. The second staff begins with a mezzo-forte 'mf' marking, and the third staff begins with a piano 'p' marking. The tempo is marked 'Abt.' (Allegretto) at the end.

Romance. (From L' Eclair.)

36. *Andante espress.* *Herve.*

 Musical score for 'Romance. (From L' Eclair.)' in 4/4 time, key of B-flat major. It consists of four staves. The tempo is marked 'Andante espress.' and the dynamics start with a piano 'p' marking. The score is written for a single melodic line. The tempo is marked 'Herve.' at the end.

Questa O Quella Per Me Pari Sono. (Rigoletto.)

Allegretto.

37.

Die Schonsten Augen.

Appassionato, ma tempo, rall.

Stigelli.

38.

La Donna E Mobile. (Rigoletto.)

Con brio.

Verdi.

39.

The Watch On The Rhine.

Muertososo.

40.

Theme From A March by Reviere.

Murziale.

41.

Chant D'Amour.

Andante moderato.

42. *p con espress.* *mf* *f* *rit. dolce.*

Souvenir Du Homer.

*Moderato.*Rollinson. *rit.*

43. *a tempo.* *mf* *p* *rit.* *maestoso.* *f* *a tempo elegante.* *p* *Cadenza.* *f* *mf* *pp*

La Mia Letizia. (I Lombardi.)

Andante.

Verdi.

44. *p* *f* *mf* *pp*

Old Folks At Home.

Andante. *legato con espress.*

45. *p* *mf*

Libiamo Ne'Lieti Calici. (Traviata.)

Allegretto.

Verdi.

46. *p* *ff* *p*

Va Pensiero. (Valse doloroso.)

Moderato.

Verdi.

47. *mf* *f* *p* *f*

Cielo Di Stelle Orbato. (Simon Boccanegra.)

Andante.

Verdi.

48. *rit.* *p* *a tempo.* *f* *p* *f*

Old Tubal Cain.

Allegro moderato.

Russel.

49. *mf* *p* *p* *f* *ad lib.*

Kathleen Mavourneen. (Irish Medley.)

Andante.

Crouch.

50. *p* *p*

Let Me Dream Again.

Andante espress.

Sullivan.

51.

rall. un poco piu lento.
pp
f
ff
appassionato.
con serz.
p

Market Day.

Allegretto.

Virien.

52.

rit.
mf

Thou'rt Like Unto A Flower.

Moderato.

Rubinstein.

53.

p

Flow Gently Sweet Afton.

Andante moderato.

54.

pp
p
mf
f
p

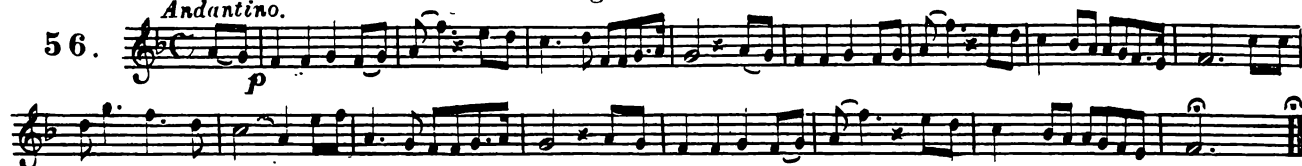
Katy Darling. Old Song.
Moderato.

55.



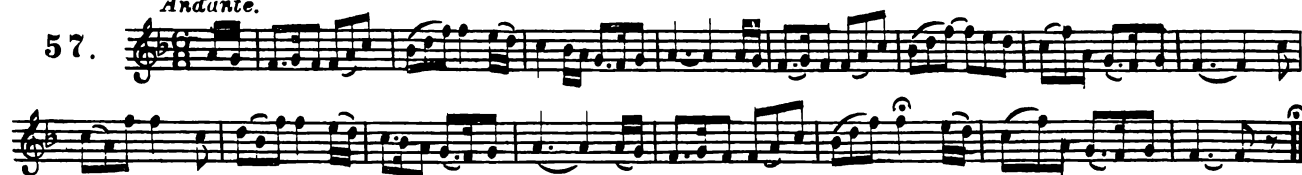
Gentle Annie. Old Song.
Andantino.

56.



My Lodging Is On The Cold Ground. Old Song.
Andante.

57.



Come Lasses And Lads. Tune of "Charles II."
Allegretto. With spirit.

58.



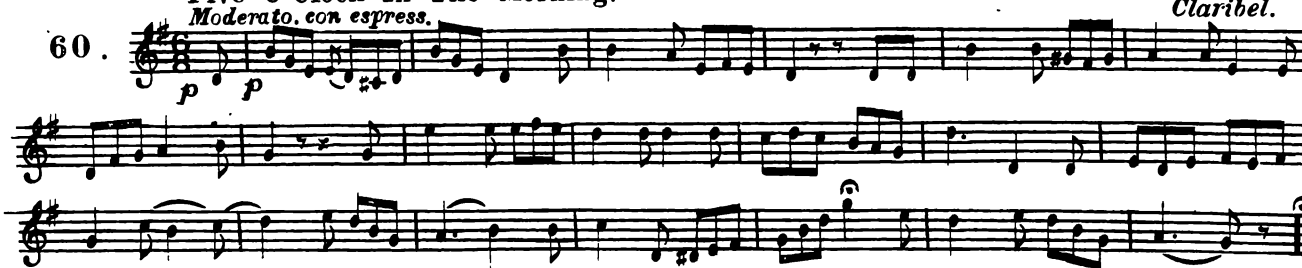
The Bells Whisper.
Andantino.

59.



Five O'Clock In The Morning.
Moderato. con espress.

60.



Kelvin Grove. (Scotch Song.)

Moderato.

61.



Thema.

Allegretto.

62.

De Beriot.



Thema From Serenade.

Andante. dolce.

63.

Chapelle.



Profugo Regetto.

Larghetto.

64.

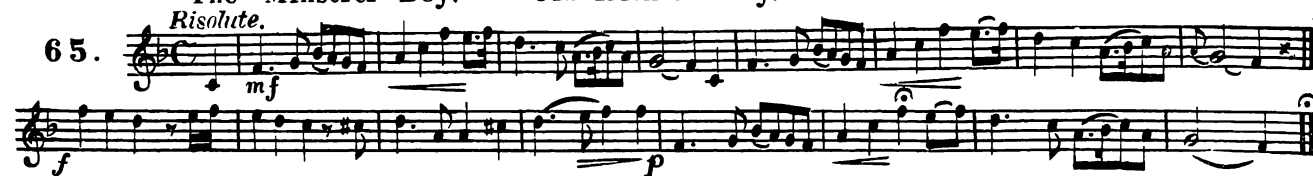
Flowtow.



The Minstrel Boy. (Old Irish Melody.)

Risolute.

65.



Maiblumen.

Lento.

66.

Oesten.



Air From Lucrezia Borgia.

Allegro moderato.

67.



Annie Laurie.

Andante, con espress.

68.



The Old Pink Thorn.

Moderato.

69.



Do You Remember.

Andante.

70.



Austrian Song.

Allegretto.

71.



Strangers Yet. *

Andante moderato.

72.



Sorta E La Luna. (Norma.)

Bellini.

73. *Maestoso.*

Io Penso A Te. (Ballad.)

Claribel.

74. *Andante, legato.*

Through The Jessamine.

Claribel.

75. *Moderato.*

Marion's Song.

Claribel.

76. *Allegretto.*

E Saltiam. (Linda.)

Donizetti.

77. *Allegro.*

Jean's Boonies.

(Beguine.)

Meyerbeer.



ARIA. When He Is Here. (Sorcerer.)

Sullivan.



Angel Faces.

Moderato.

Lawrence.



Il Balen Del Suo Sorriso. (Il Trovatore.)

Largo.

Verdi.



Infelice! Etno Crede. Ernani.

82. *Andante.*
p

This musical score is for the piece 'Infelice! Etno Crede. Ernani.' It is marked 'Andante' and begins with a piano (*p*) dynamic. The score is written for a single melodic line on a five-line staff. It starts with a treble clef and a key signature of one flat (B-flat). The tempo is indicated by a large 'C' time signature. The piece consists of 82 measures, ending with a double bar line and repeat dots.

A Chaplet Of Roses.

Allegro moderato. Brillante.

Puritani.

83. *mf*

This musical score is for the piece 'A Chaplet Of Roses.' It is marked 'Allegro moderato. Brillante.' and begins with a mezzo-forte (*mf*) dynamic. The score is written for a single melodic line on a five-line staff. It starts with a treble clef and a key signature of one flat (B-flat). The tempo is indicated by a large 'C' time signature. The piece consists of 83 measures, ending with a double bar line and repeat dots. A trill (*tr*) is marked in the final measure.

The Throw Of Dice Allures.

(Ernani.)

Verdi.

Allegro. con brio.

84. *mf*

This musical score is for the piece 'The Throw Of Dice Allures.' It is marked 'Allegro. con brio.' and begins with a mezzo-forte (*mf*) dynamic. The score is written for a single melodic line on a five-line staff. It starts with a treble clef and a key signature of one flat (B-flat). The tempo is indicated by a large 'C' time signature. The piece consists of 84 measures, ending with a double bar line and repeat dots. Dynamics include *mf*, *p*, and *ff*.

O Tu Che L'alma Adora. (Ernani.)

*Allegro. con brio.**dolce.*

85.

Brillante.

Allarg. con grazia.

con forza

Da Quelli Che t'ho Veduta. (Ernani.)

Andantino.

86.

stent.

Cadenza.

Vien Diletto. (Puritani.)

*Allegro moderato.**Bellini.*

87.

mf

f

Cad.

Andante from Puritani.

*Andante.**Bellini.*

88.

p

rall.

a tempo.

Send Forth The Call Victorious. (Puritani.)

Piu maestoso.

89.

f

p

Air from Maria Padilla

*Commodo.**tr. rit. sf.
allando, dim*

90. *p* *rit.* *pa tempo.* *f* *rall.*

This musical score is for a piece titled 'Air from Maria Padilla'. It is written for a single melodic line on a treble clef staff. The tempo is marked 'Commodo.' and the dynamics range from piano (p) to forte (f), with a 'rit.' (ritardando) and 'rall.' (rallentando) section at the end. The key signature has one flat (B-flat).

Minnet. From the Sorcerer.

Tempo di minnet.

Sullivan.

91. *p* *mf* *tr* *f* *rit.*

This musical score is for a piece titled 'Minnet. From the Sorcerer.' by Sullivan. It is written for a single melodic line on a treble clef staff. The tempo is marked 'Tempo di minnet.' and the dynamics range from piano (p) to forte (f), with a 'rit.' (ritardando) section at the end. The key signature has one flat (B-flat).

Gipsy Music. (From Precioso.)

Viva.

92. *p* *p* *p*

This musical score is for a piece titled 'Gipsy Music. (From Precioso.)'. It is written for a single melodic line on a treble clef staff. The tempo is marked 'Viva.' and the dynamics are consistently piano (p). The key signature has one flat (B-flat).

Credeasi Misera. (Puritani.)

Largo maestoso.

(Puritani.)

ff

Bellini.

93. *p*

This musical score is for a piece titled 'Credeasi Misera. (Puritani.)' by Bellini. It is written for a single melodic line on a treble clef staff. The tempo is marked 'Largo maestoso.' and the dynamics range from piano (p) to fortissimo (ff). The key signature has one flat (B-flat).

Tutto E Gioja.

(Somnambula.)

Allegro moderato assai.

Bellini.

94. *p*

This musical score is for a piece titled 'Tutto E Gioja. (Somnambula.)' by Bellini. It is written for a single melodic line on a treble clef staff. The tempo is marked 'Allegro moderato assai.' and the dynamics range from piano (p) to fortissimo (ff). The key signature has one flat (B-flat).

Alice Where Art Thou.

Andante con espress.

Ascher.

95.

This musical score is for a piece titled 'Alice Where Art Thou.' by Ascher. It is written for a single melodic line on a treble clef staff. The tempo is marked 'Andante con espress.' and the dynamics range from piano (p) to fortissimo (ff). The key signature has one flat (B-flat).

Caprice.
Andante maestoso.

Rollinson.

96. *mf* *f* *p* *dolce.* *Grandioso.* *p* *rit.* *f* *sf* *Grandioso.* *ad lib.*

Through The Wood We Gaily Bounded.

Andantino.

Donizetti.

97. *legato* *f*

Waltz.

St. Jacome.

98. *mf* *1.* *2.* *dim.* *p* *1.* *2.*

Thema.
Andante.

St. Jacome.

Fine.

99. *p* *mf* *rit.* *D.C.*

The Maid O' Dundee.

Moderato.

Gilbert.

100. *p*

SIXTY DUETTS.

Home Sweet Home.

Howard.

Andante.

1.

Musical score for 'Home Sweet Home' by Howard. The piece is in C major, 4/4 time, and marked 'Andante'. It consists of three systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and forte (*f*) dynamics. The third system returns to piano (*p*). The melody is simple and sentimental, typical of 19th-century parlour music.

Last Rose Of Summer.

Irish Melody.

Adagio.

2.

Musical score for 'Last Rose Of Summer', an Irish Melody. The piece is in D major, 3/4 time, and marked 'Adagio'. It consists of three systems of two staves each. The first system begins with mezzo-forte (*mf*). The second system includes forte (*f*) and a ritardando (*rit.*) marking. The melody is more complex, featuring triplets and a slower tempo.

The Wee Bird.

Linley.

Moderato.

3.

Musical score for 'The Wee Bird' by Linley. The piece is in C major, 4/4 time, and marked 'Moderato'. It consists of three systems of two staves each. The first system begins with piano (*p*). The second system includes a ritardando (*rit.*) marking. The third system is marked 'Piu lento.' (Piano molto). The melody is light and playful, with a final slowing down.

Song Of Spring.

Allegretto.

Rollinson.

4.

p *mf* *f* *p* *rit.*

The Rose Of Allandale.

Moderato.

Nelson.

5.

p *mf* *p* *f* *mf* *ad lib.* *Fine.*

Air From Lucia.

Moderato.

Operatic Melody.

6.

p *f* *pp* *f*

Fly Forth O Gentle Dove.

77

Andante grazioso.

Pinsuti.

7.

7. *Andante grazioso.* *Pinsuti.*

p *f* *con anima.* *rit.* *p*

This musical score is for the piece 'Fly Forth O Gentle Dove.' It is in 4/4 time and B-flat major. The tempo is 'Andante grazioso'. The score consists of two systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic, followed by a section marked 'con anima.' and 'rit.' (ritardando), ending with a piano (*p*) dynamic.

La Rose.

Andantino.

8.

8. *Andantino.*

p *mf* *rit.* *p*

This musical score is for the piece 'La Rose.' It is in 4/4 time and B-flat major. The tempo is 'Andantino'. The score consists of two systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic, followed by a section marked 'rit.' (ritardando) and ending with a piano (*p*) dynamic.

De Beriot's Seventh Air.

Moderato.

De Beriot.

9.

9. *Moderato.* *De Beriot.*

mf *f* *mf* *f* 1. 2.

This musical score is for 'De Beriot's Seventh Air.' It is in 4/4 time and B-flat major. The tempo is 'Moderato'. The score consists of three systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic. The third system features a mezzo-forte (*mf*) dynamic, followed by a section marked '1.' and '2.' (first and second endings).

Meadow Dance.
Allegro.

Rollinson.

10.

Alma Redemptoris.

Melody Religieuse.

11.

Juanita.

Andantino. con express.

Norton.

12.

What Are The Wild Waves Saying.

Andante con espress.

Glover.

13.

p

dolee.

piu animato.

agitato.

P *lento, rit.*

a tempo.

f *rit.*

Nancy Lee.

Adams.

14.

mf *spirited*

f

pp

mf

ff

In The Starlight.

Allegretto.

15.

15. *f* *rit.* *mf*

This musical score is for the piece 'In The Starlight.' It is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The piece begins with a forte (*f*) dynamic and includes a ritardando (*rit.*) section. The dynamics change to mezzo-forte (*mf*) in the third system. The score consists of four systems of music.

How Can I Leave Thee.

*Andante espressione.**German Song.*

16.

16. *p* *mf* *pp* *p* *f* *rit.* *pp*

This musical score is for the piece 'How Can I Leave Thee.' It is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The piece begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. The dynamics change to pianissimo (*pp*) in the second system, then back to piano (*p*) and forte (*f*) in the third system, and finally back to pianissimo (*pp*) in the fourth system. The score consists of two systems of music.

The Danube River.

*Tempo di Mazurka.**Aide.*

17.

17. *espressione.* *p* *slower.* *tempo.* *p* *f* *p*

This musical score is for the piece 'The Danube River.' It is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The piece begins with a piano (*p*) dynamic and includes a mezzo-forte (*f*) section. The dynamics change to piano (*p*) in the second system, then back to mezzo-forte (*f*) in the third system, and finally back to piano (*p*) in the fourth system. The score consists of three systems of music.

“E Il Sol Dell Anima.”

Andantino.

Rigolette. .

18.

18. *Andantino.* *Rigollette.*

The musical score for 'Rigollette' by Franz Schubert, measures 18-27. The score is in 3/8 time, key of B-flat major. It features a piano introduction and a main melody. The tempo is Andantino. The score includes dynamic markings (p, mf, f) and articulation (accents). The melody is characterized by a simple, folk-like character with a mix of eighth and sixteenth notes. The piano introduction is marked 'p' and the main melody is marked 'mf' and 'f'.

May Dance.

Allegro.

Rollinson.

19.

19. *Allegro.* *mf repeat.* *pp* *Robinson.*

f *Fine.*

Eva Waltz.

Rollinson.

20.

20.

p

f

f

The musical score for 'The Rose Tree' is presented in two systems. The first system, numbered 20, consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a melody with eighth and sixteenth notes, including a trill. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The second system continues the piece with two staves. The upper staff begins with a forte (*f*) dynamic and contains a melodic line with various note values and rests. The lower staff continues the accompaniment, also starting with a forte (*f*) dynamic. The piece concludes with a final cadence on the second staff of the second system.

Tag:

Moderato.-8.

Rollinson.

21.

[illegible]

Like The Lark.

Allegretto

Abt.

22.



Scenes That Are Brightest.

Cantabile. moderato.

Wallace.

23.



The Lone One By The Sea.

Moderato.

Cor.

24.

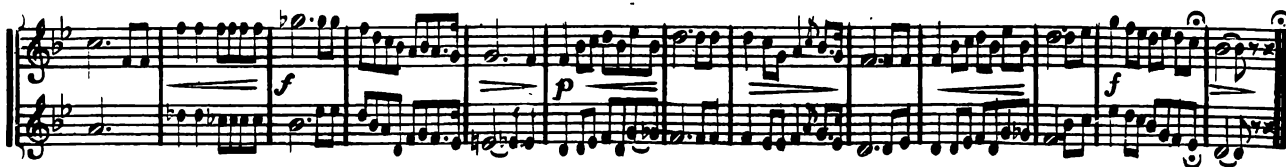


You And I.

Moderato.

Claribel.

25.



My Heart's With My Norah.

Damarre.

26.

Moderato.

With The Angels By And Bye.

Merriman.

27.

Moderato.

Hear Me Norma.

Bellini.

28.

Andantino.

The Heart Bowed Down.

Larghetto cantabile.

Balfe.

29.

Speak To Me.

Sostenuto assai.

Campana.

30.

Blue Bells Of Scotland.

Andante moderato.

Scotch Air.

31.



The Harp That Once Thro' Tara's Halls.

Andante.

Irish Air.

32.



Within A Mile Of Edinboro' Town.

Scotch Air.

33.



Those Evening Bells.

Andantino.

English Song.

34.



Petite March.

Maestoso.

Rollinson.

35.

*mf**Fine.**Grazioso.**p**D.C. al Fine.*

Long, Long, Weary Day.

German Song.

36.

Then You'll Remember Me

Moderato.

Bohemian Girl.

37.

p

The Woodbird's Song.

Moderato.

Glover.

38.

*p**a tempo.**rall.*

Air From Traviata.

Maestoso.

Verdi. 87

39.

p
mf
p

Can I Trust To My Heart Delighted. Puritana.

Andantino.

Bellini.

40.

p
gradually increasing the time.
f
stringendo.

Reverie.

Andante

Rollinson.

41.

p
rall.

Duett From Lucia.

Larghetto.

42.

p

Musical score for Duett From Lucia, measures 42-48. The score is in 4/4 time and consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic marking. The third system continues the melodic and harmonic development.

Nocturne.

Andante.

43.

p

Musical score for Nocturne, measures 43-49. The score is in 6/8 time and consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic marking. The piece concludes with a final cadence.

Artistic Galop.

Rollinson.

44.

p

Musical score for Artistic Galop, measures 44-50. The score is in 2/4 time and consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic marking. The piece features a repeat section with first and second endings, marked with '1.' and '2.' respectively.

O Swallow, Happy Swallow.

*Allegretto.**Kucken.*

45.

45. *p* *f* *dim.*

This musical score is for the piece 'O Swallow, Happy Swallow.' It is in 2/4 time, B-flat major, and marked 'Allegretto.' The score consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system concludes with a *dim.* (diminuendo) marking. The piece ends with a repeat sign.

Dolce Conforto Al Misero.

*Larghetto.**Mercadante.*

46.

46. *p* *tr* *pp piu lento.* *ad lib.* *tr*

This musical score is for the piece 'Dolce Conforto Al Misero.' It is in 3/8 time, B-flat major, and marked 'Larghetto.' The score consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes trills (*tr*) and a *pp piu lento.* (pianissimo, more slowly) marking. The third system features an *ad lib.* (ad libitum) section with a descending scale. The piece concludes with trills (*tr*) and a repeat sign.

The Ingle Side.

Andante moderato.

Old Scotch Air.

47.

Two staves of music in 2/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante moderato'.

Jack O' Hazeldean.

Andante.

Old Scotch Air.

48.

Two staves of music in 2/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has two flats. The tempo is marked 'Andante'. Dynamics include *p*, *mf*, *f*, *pp*, and *rit.*.

The Day Of My Vengeance.

Marziale.

Donizetti.

49.

Two staves of music in 2/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has two flats. The tempo is marked 'Marziale'. Dynamics include *f*, *p*, *a tempo*, *affrett.*, and *rall.*.

Robin Adair.

Larghetto.

Scotch Song.

50.

Two staves of music in 2/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has two flats. The tempo is marked 'Larghetto'. Dynamics include *pp*, *pp rit.*, *p*, *pp rit.*, and *f*.

Waltz From Preciosa.

Weber. 91

51.

51. *p*

Fine. *D.C.*

The Stars In Their Gladness. (Preciosa.)

Allegro grazioso.

Weber.

52.

52. *p*

mf *D.C.*

Do You Remember.

Andante sostenuto.

Campana.

53.

53. *f* *rall. a piacere.*

Air From Puritana.
Allegro moderato.

Bellini.

54.

Musical score for 'Air From Puritana' by Bellini, measures 54-61. The score is written for two staves (treble and bass clef) in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro moderato'. The music features a melody with eighth and sixteenth notes, often beamed together, and a supporting bass line. Measure 54 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots in measure 61.

When Twilight Shadows.
Moderato assai.

Donizetti.

55.

Musical score for 'When Twilight Shadows' by Donizetti, measures 55-62. The score is written for two staves (treble and bass clef) in B-flat major (two flats) and 4/4 time. The tempo is marked 'Moderato assai'. The melody is characterized by wide intervals and a slow, expressive feel. Measure 55 begins with a treble clef and a key signature of two flats. A forte dynamic marking 'ff' appears in measure 60. The score ends with a double bar line and repeat dots in measure 62.

Come With Me.

Andante mosso.

Campana.

56.

56. *p* *f* *p* *rall.* *f*

This musical score for 'Come With Me.' is in 2/4 time. It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic in the first measure, followed by a piano (*p*) dynamic and a 'rall.' (rallentando) marking. The third system continues with a forte (*f*) dynamic. The fourth system also features a forte (*f*) dynamic. The fifth system begins with a piano (*p*) dynamic. The sixth system concludes with a piano (*p*) dynamic and a 'rall.' marking. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

Murmuring Sea.

Moderato.

Glover.

57.

57. *p* *f*

This musical score for 'Murmuring Sea.' is in 8/8 time. It consists of two systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

Why Do Summer Roses Fade.

*Moderato.**Barker.*

58.



I Love My Love In The Morning.

*Andantino.**Allen.*

59.



Far Away.

*Moderato.**Lindsay.*

60.



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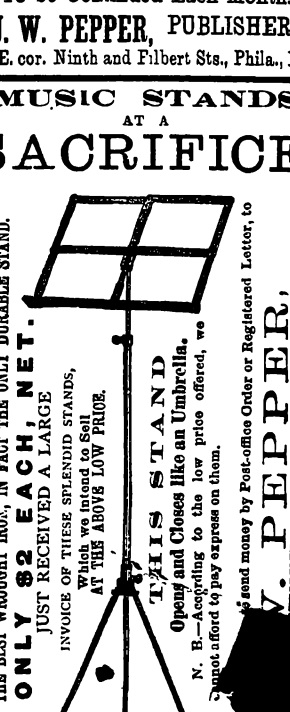
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